

To Miss Hannah K. Trimmer.

Scenes ^{FROM THE} Opera
No. 3

MARTHA

BY
JAMES BELIAK



Op. 301

NEW YORK

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MARTHA.

SCENES FROM THE OPERA. N°3.

J. BELLAK. Op. 501.

ALLEGRO MODERATO.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The time signature is 2/4. The tempo is marked 'ALLEGRO MODERATO.' The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a treble clef and a key signature of one sharp (F#). The second system begins with a piano marking 'p'. The third system includes a 'Ped.' marking. The fourth system also features 'Ped.' markings. The fifth system concludes with a 'Ped.' marking. The score is marked with 'A' and '*' at various points, likely indicating specific performance instructions or section boundaries. Fingerings are indicated by numbers 1-4 above the notes. The page number '3666' is visible at the bottom left.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, slurs). The word "Red." is written above the staff, and an asterisk (*) is placed below the staff.

Second system of musical notation, continuing the piece. It includes fingerings and articulation marks. The word "Red." is written above the staff, and an asterisk (*) is placed below the staff.

Third system of musical notation, featuring a grand staff. The music includes fingerings and articulation marks. The word "Red." is written above the staff, and an asterisk (*) is placed below the staff.

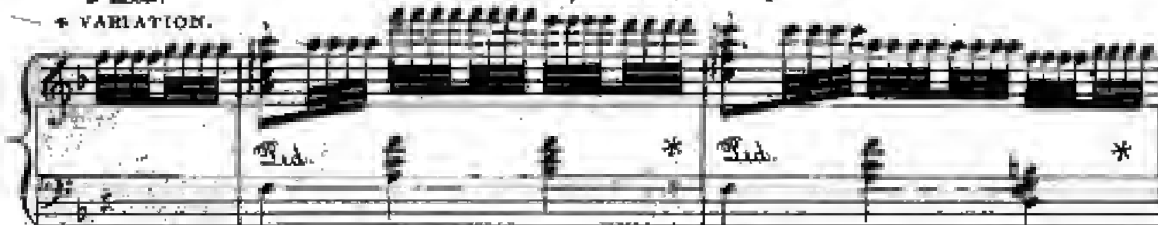
Fourth system of musical notation, featuring a grand staff. The music includes fingerings and articulation marks. The word "Red." is written above the staff, and an asterisk (*) is placed below the staff.

Fifth system of musical notation, featuring a grand staff. The music includes fingerings and articulation marks. The word "Red." is written above the staff, and an asterisk (*) is placed below the staff.

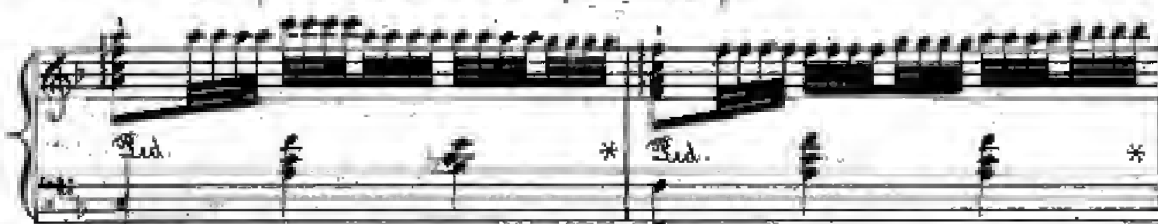
Sixth system of musical notation, featuring a grand staff. The music includes fingerings and articulation marks. The word "Red." is written above the staff, and an asterisk (*) is placed below the staff.



* VARIATION.



* The Variation might be omitted without disturbing the connexion of the piece.



8^a

Red *

8^a

f Red legato, dulcissimo. *ppp* *

8^a

2 Red.

8^a

ritenuto. Red *

8^a

Red *

3666

Martha.

8^a

First system of music. Treble clef with a key signature of one flat. The right hand plays a series of sixteenth-note chords. The left hand has a few notes. Dynamics include *Red.* and *p*. There are asterisks marking specific measures.

8^a

ALLEGRO VIVO.

Second system of music. Treble clef. The right hand has a fast sixteenth-note passage. The left hand has a few notes. Dynamics include *Red.* and *p*. There are asterisks marking specific measures. The tempo marking "ALLEGRO VIVO." is present.

Third system of music. Treble clef. The right hand has a fast sixteenth-note passage. The left hand has a few notes. Dynamics include *Red.* and *p*. There are asterisks marking specific measures.

Fourth system of music. Treble clef. The right hand has a fast sixteenth-note passage. The left hand has a few notes. Dynamics include *ff* and *Red.*. There are asterisks marking specific measures.

Fifth system of music. Treble clef. The right hand has a fast sixteenth-note passage. The left hand has a few notes. Dynamics include *Red.* and *p*. There are asterisks marking specific measures.

Handwritten musical score for a piece titled "Martha". The score is written on six systems of grand staves (treble and bass clef). It includes various musical notations such as notes, rests, and dynamic markings like "Red.", "p", "f", and "loco.". Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a double bar line and the number "366".

Martha

THE NEWEST SONGS AND BALLADS

PUBLISHED BY

FIRTH, POND & CO., No. 1 Franklin Square, N. Y.

STEPHEN C. FOSTER.

COME WHERE MY LOVE LIES DREAMING. Quartette. 18
One of the most beautiful compositions for four voices ever written. It is a charming piece for amateurs.

HOMIE POLKE. Song. 19
"Some folks like to sing,
Some folks don't like to sing,
Some folks like to sing,
Some folks don't like to sing."

A lively, spirited melody, admirably suited to the words.

THE VILLAGE MAIDEN. Ballad. 20
"The village maiden is so
With her hair so long and gay,
A lovely, sweet melody, and decidedly one of Foster's happiest efforts.

One great secret of Foster's success as a song writer, lies in the fact that he writes the words as well as the music of his songs, and there is consequently such a sympathy and a pleasant flow about them, that, once heard, they are never forgotten.

OLD DOG TRAY. 21
COME WITH THY SWEET VOICE AGAIN. 22
HARD TIMES, COME AGAIN NO MORE. 23

HENRY KLEINER.

THE MAIDEN'S COMPLAINT. With humorous words, set to sprightly, 24
pleasing music.

I TAKE YOUR HAND IN MINE, WILLIE. 25
"Take your hand in mine, Willie,
And don't you let me go,
For I love you so dearly,
And I'll be true to you."

"I called this one can recommend. The words are by General Meade of the "Herald Journal," and the melody, by Krumpholtz, in Scotch measure, is peculiarly beautiful.

I LOVE THE OLD. 26
This song, though not very recently issued, is regarded as one of the best of Mr. Krumpholtz's compositions. Several large editions have been printed and sold, and it is a standard and favorite song with most of the teachers of vocal music in New-York, and other eastern cities.

J. H. THOMAS.

Mr. Thomas has written and composed some of the most successful songs and ballads that have appeared within the past two years. His beautiful songs "Good-bye" and "We meet again," have met with the most encouraging sale. We are happy to announce that we have concluded an exclusive engagement with Mr. Thomas for all of his compositions, and have just published the following:—
EVANGELINE. A novel and simple Ballad. 27
HOPES GONE BY. Mr. Thomas's last new Song. 28
OH, FAIRER THINE WELL, MINE OWN LOVE. Ballad, with chorus and lib. 29
"Oh, fairer thou wilt, mine own love,
And think of me when you are
The going far from thee,
When I am in the sea."

A very pleasing Ballad, in 2-4 time. The melody and accompaniment are remarkably easy and useful.

WE WERE BOYS AND GIRLS TOGETHER. Song. 30
"We were boys and girls together,
In that happy, happy time,
A real gem of a song, and one that can be sung with effect either in the Concert Hall or the drawing-room. The publishers cannot too highly recommend it."

MY DEAR, MY NATIVE HOME. 31
All of Mr. Thomas's songs are sung by Mr. Ferguson, (of Buckley's Opera House, 520 Broadway,) whose beautiful baritone voice is so much admired.

HENRY TUCKER.

The compositions of this author are universally admired for their charm and truthful melody. They are simple and easy of execution, and still they do not violate the rules of musical grammar.

THE GRAVE OF FLORA. Ballad and Chorus. 32
"How bright was the morning, the gleam of the day,
When Flora, our darling, was born to our joy."

A new Ballad in the popular style, and destined to reach a wide sale. It is received with great favor at the concerts of the Campbell, and other minstrels.

COME, MAIDEN, WITH ME. The Serenade of the Cornish. 33
"Come, maiden, with me, to the merry dance,
My heart is impatiently waiting for thee,
The light place is waiting to see thee appear,
And the night is so dark and so dreary."

A pleasing and beautiful melody in 2-4 time, and decidedly one of the very best things Mr. Tucker has yet written.

GIVE ME BUT THY HEART, THOU'ST COLD. Song and Chorus. 34
CHARLOTTE C. CONVERSE.

Mr. Converse is well known as a young composer of extraordinary genius and ability. He is destined to occupy a high rank in the profession he has chosen.

GOOD NEWS FROM AFRICA. Written by C. M. Cady as a companion to the popular song, "Good News from Home." 35
"Good news from Africa—make a circle of delight,
And gather with joy around the benevolent to-night;
For the way, in our land leads to this,
The path of love, of love, and good cheer."

A popular, happy song, beautiful and full of feeling. It will find a response in every heart.

IT'S GOING THERE, to the Child's Request. Ballad. 36
Truly a beautiful ballad, and in our opinion the best Mr. Converse has yet published.—K. T. Paper.

IS IT A BIRD? Song. 37
NOW-A-DAYS. Words from Harper's Magazine. 38
A stirring and humorous song, "telling hard" the follies of the present day, and containing now-and-then with the good old Revolutionary times. This song is destined to reach an immense sale.

T. WOOD.

Author of "The Color House," &c., &c. Mr. Wood's Songs and Quartettes are sung by the Amphitheatre, Barkers, Minstrelsy, and other players, and are universally admired.

SINGLE BLESSEDNESS. A new comic Song, written in his usual happy style. 39
MY FATHER IS DEER. Song, with Quartette. 40
"In the land of the morning, alone,
A father's heart watching her grow."

TAPPING AT THE WINDOW. Song and Quartette. 41
"How tapping at the window,
The night is so dark and so dreary,
The heart is so full of longing,
The heart is so full of longing."

A humorous Song and Quartette, and well adapted to the comic drama.

THE HOUSE OF LONG AGO. Song and Quartette. 42
I'M GOING HOME TO-MORROW. Song and Quartette. 43
In answer to the immensely popular piece, "I'm Going Home."

AUGUSTE STICKSON.

It always gives us pleasure to call attention to the efforts of this young gentleman, as they evince a true feeling for the belted style of writing, and are not so much disguised by ambitious and incorrect harmony as the general run of songs published in this country.—*Musician's Journal*. The publishers would cordially recommend the following, just issued by them:—
OH! ASK ME NOT TO SING AGAIN. Ballad. 44
In this composition, a most exquisite melody has been appropriately wedded to choice and pathetic words.

MEET ME BY THE RUNNING BROOK. 45
A beautiful and easy Ballad, written in the style of Scotch ballads. Embellished with an elegant vignette.

OUR COUNTRY GIRL. Song and Chorus. 46
This Song is sure to please, from the simple and rollicking character of the melody. Beautifully illustrated.

E. H. WOODBURY.

THE PRAYER OF THE BROTHERHOOD. Beautiful Ballad. 47
"Father, I come before thy throne,
With low and hushed knees."

IN DAYS OF YORE. 48
"In days of yore, when I was young,
Sweet Mary, dear Mary."

WILLIAM (GEORGE F. ROOT).

OUR PASTOR. Song and Chorus. 49
"Gather 'round the name we hold so dear,
Our pastor and our friend."

A really beautiful composition, and so remarkably easy that any child can sing and play it. The sentiment of this beautiful song will, we are sure, find a response in every heart.

LITTLE DAISY. Ballad. Subject from Fanny Fern's Bath Hall. 50
"Daisy dear, Daisy dear,
Cold thy brow,
Cold thy brow."

A touching Ballad in "Little Daisy," by Mr. Root. The music chosen, is the death of Daisy, so powerfully portrayed by Fanny Fern, and Mr. Root has wedded to the touching verses a melody of quiet beauty.

BY-AND-BY. Song and Chorus. 51
"By-and-by, and my hair is gray,
The summer of youth, bright and fair,
Gone to be with the leaves of the fall,
And my heart is so full of sorrow."

The publishers predict for this Song a great success. There is an easy and graceful flow about the melody, that is sure to linger upon the ear. The Song, too, is extremely simple, and is arranged either for the Piano or Melodion.

G. M. TRAVEL.

WHAT SHALL BE MY ANGEL NAME? The very last song written by this author, and really a good one. 52
I PRAY FOR THE LOVED ONES AT HOME. 53
"I pray for those who stay at home,
And cherish them the night,
And all sweetest smiles."

One of the very best songs in our Catalogue. Both the words and music are of touching tenderness, and the publishers recommend it as in every respect worthy of purchase.

IDA LEE. 54
A simple and touching song and chorus, in the style of Lily Dale. It deserves unbounded popularity.

THE DREAM OF MEMORY. 55
"I'll never see thee, when I'm gone,
But I'll see thee in my dream,
A real picture, masterfully sketched and happily colored by the young composer, Mr. Thomas.

FREDERICK HUCKLEY.

This young gentleman is widely known as the accomplished violinist and leader of the performance at Buckley's Opera House, 520 Broadway, New-York. His songs and ballads are of real excellence, and are admired for their extreme simplicity and beauty.

MY OLD HOME, MY DEAR NATTY HOME. 56
A telling home song, of rare simplicity.

MY MEMORY TURNS WITH FONDNESS BACK. 57
YES, WE MISS THEE. Answer to "Do they miss me at home?" 58
GEORGE HARRIS.

I'VE WAITED FOR THE SPRING-TIME. 59
I CANNOT SMILE, DEAR MOTHER. 60
PETRIFICATION. 61
As a song writer, Mr. HARRIS has few equals. His first songs, "Where are the friends of my youth?" and "Lonely and Sad," have had an immense sale.

BEAUTIFUL SONGS AND BALLADS BY FAMOUS AUTHORS. 62
SEBASTIAN IS TAKEN, an English patriotic Song. 63
OLD PLAY-GROUND. 64
A new and charming Ballad. J. De Rosa.

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LENORE. Beautiful Song, by V. DE FIA. 66
WHAT SHALL BE MY THIRST? Ballad, by GEN. Wm. WALKER. 67
"What shall be my thirst,
When I am in the sea?"

MY EARLY HOME. Song and Chorus. A. T. MANTON. 68
"In the old home by the hillside,
Where the stream flows gently by."

MOONLIGHT ON THE OCEAN LINGERS. Beautiful Song, by the author of "Shells of Ocean." 69
BIRD OF THE FOREST. From Verdi's new Opera of Rigoletto. 70
SUNSHINE. Ballad, by G. F. H. LATERNE. 71
"The earth is full of sunshine,
When the heart is full of love,
For the light within our soul
Shines on everything we see."

DOESN'T KISS. Ballad, by E. L. BAKER. 72
"Doesn't kiss, doesn't kiss,
Till she sees her lover's smile,
Really a charming ballad, and sure to please. A beautiful vignette adorns the title-page.

LILLY LEE. A charming song and quartette, as sung by the AMATEURS. 73
Composed by T. Wood.

OVER THE SUMMER SEA. The beautiful tenor ballad in Verdi's Opera of "Rigoletto." 74
ONLY JUST A YEAR AGO. Beautiful ballad, by GEORGE E. FOSTER. 75
The above piece, or any other Music, sent by mail, postage paid, to any part of the United States, where the money accompanies the order. Dealers, Teachers, Seminaries, Glee-Clubs, and Musical Societies supplied at the very lowest rates, with Music, and Musical Instruments.

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